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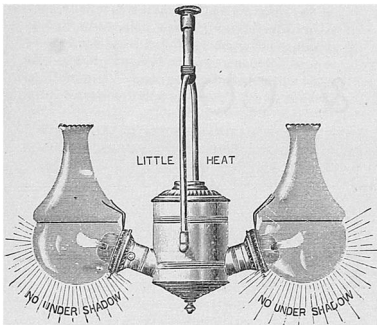
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nate indeed is that firm which has in charge of its advertising department a man capable of filling the position, a man of originality, a close student of human nature, clear of comprehension, and capable of saying what he should say in a concise manner and in a few words. This constitutes the successful advertising man of the present day. To an impartial observer, no field could possibly be more favorable for the presentation of clever advertising than the carpet, upholstery and interior decorating trades. Not only is this true, but upon examination it is remarkable to observe how many shrewd men are preparing the announcements of the carpet and upholstery firms of this country, and how fully they cover the field. As for the non-advertiser—when a merchant stops advertising, people get the idea into their heads that his business is "going down." Time is too short to even think of him. The business which he now controls is gradually slipping into the hands of progressive advertising merchants, and financial disaster laughs when he sees the advertising man turned out as though he were a beggar. The aggressor is his victim. The one great object is to impress upon the public that you have standard goods and guarantee them honest value for every dollar received. No firm doing business on this principle has ever yet been prey for the sheriff's hammer.

THE ANGLE LAMP.

A NEW lamp of most ingenious construction, termed the Angle Lamp, has recently been put upon the market. The light is projected into the lamp from a burner connected with a reservoir at an angle of thirty degrees from the horizontal, as shown in the accompanying cut. The lamp glass into which the flame is projected is almost spherical in shape, and the lamp, so constructed, projects the light downwards as well as outwards where light is most wanted. The use of the double Angle Lamp does away with any shadow whatever, which makes it a perfect substitute for the incandescent light. The kerosene lamp, as ordinarily constructed, illuminates the ceiling of an apartment to per-



The Angle Lamp.

fection where the light is least wanted, and casts an under shadow that is very objectionable. It seems remarkable that this very pronounced objection to the ordinary lamp should not have been hitherto removed, but the invention of the Angle Lamp has satisfactorily solved the problem, and there is no longer any excuse for dwelling in the shadow of the ordinary lamp, just as there was no longer any reason why people should sit in darkness after the invention of the rushlight. The Angle Lamp is very economical in its use of oil, each burner only consuming one quart of oil in sixteen hours. It is a lamp that burns with little or no heat, owing to the construction of the chimney, and it neither smokes nor smells.

The lamps are made in all styles from one to twelve burners, and those of our readers who would like to know more of this *fin de siècle*

An Artistic Success.

Messrs. Nevius & Haviland's
offerings for the Season of
—1894='95—

NOTHING equal to these designs, for correctness in drawing and coloring and fitness for modern house furnishing has ever been offered to the American public. Excellent examples of the Empire, Adams and Colonial styles, with some very choice illustrations of the modern French school :: :: :: ::
:: Customers should always insist upon seeing Nevius & Haviland's productions :: :: :: :: ::



Nevius & Haviland,

422 Broome Street,
New York City.

lamp should write for a catalogue to the manufacturers, The Angle Lamp Company, No. 59 Park Place, New York city.



THE latest catalogue of Messrs. Winsor & Newton, the celebrated manufacturers of water and oil colors for artists' use, has just reached us. The headquarters of the firm is in London, with Branch Offices at 70 Maiden Lane, New York. The catalogue is a notable compendium of artists' materials of all kinds, and is divided into three different sections, viz., water colors, oil colors, and general artists' materials. The colors made by this firm are characterized by great brilliancy, permanency and a wide range of hues. The water colors come in dry cakes, or in moist form in china receptacles, packed in japanned tin boxes. They are also sold, in common with their oil colors, in collapsible tubes. Every hue known to the artists' palette is prepared from the finest materials under skilled supervision, with the result that the firm of Winsor & Newton is famed the world over for the superior quality of their goods, a reputation established by every variety of conclusive test.

Every possible requirement of the studio is either manufactured or carried in stock by the firm. Easels, canvas, drawing paper, palettes, canvas frames, mathematical instruments, boxes of colors of every kind in polished mahogany, brushes, etc., etc.; oils, varnishes, bronze paints, Chinese white, India ink, fine powder colors, chalks, crayons, and the thousand specialties used by modern artists are constantly kept in stock. Art studies in colors or in black and white are provided in endless selection, and Winsor and Newton's list of handbooks on the fine arts is a very good library on the theory of art.

IT is interesting to find Mr. William Henry Bishop, who so successfully played the rôle of a "House Hunter in Europe," and who, has written a delightful book bearing that title, quietly settled in New Haven as an instructor in French and Spanish at Yale. During five years Mr. and Mrs. Bishop, with their two children, "kept house in romantic places"—in France and Italy principally—and their experiences are given in the "House Hunter," recently published in attractive form by Harper & Brothers, which tells how little it costs to keep house in Europe, and what pleasure there is in it. The cost of everything—rent, servants' wages, railway fares, whatever one needs to know—is given in a practical and helpful spirit, so that the book is not less instructive than entertaining; and to those who, like the author, "mean to keep house in romantic places, and see the life through and through," it will be invaluable.